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TOPS, TANAGRAMS AND
UNTEARABLE BOOKS
CHILDREN'S DIVERSIONS FROM
THE LLOYD E. COTSEN
COLLECTION

TOPS, TANAGRAMS AND
UNTEARABLE BOOKS
CHILDREN'S DIVERSIONS FROM
THE LLOYD E. COTSEN
COLLECTION



7. *Little Pets Linen ABC*, New York [ca 1900].

TOPS, TANAGRAMS AND
UNTEARABLE BOOKS
CHILDREN'S DIVERSIONS FROM
THE LLOYD E. COTSEN
COLLECTION

A N E X H I B I T I O N

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2. *The Compleat Drawing Book.*

TOYS FOR BABIES AND TODDLERS

“Play” does not really describe the grabbing, gumming and banging babies inflict upon their first toys. Because babies and toddlers love things that make noise, move, can be put in the mouth, pulled or piled in heaps, it is perhaps not surprising that certain traditional favorites like rattles, pinwheels, hobbyhorses, rocking horses, pull toys and blocks show up again and again in children’s book illustrations. Occasionally it is possible to find evidence in illustrations that toddlers have never found it easy to share their toys.

1. Stella, Jacques. *Les ieux et plaisirs [sic] de l'enfance...gravées par Claudine Bouzonnet Stella*. Paris: Aux Galleries du Louvre chez la ditte Stella, 1657.

The baby in the cradle is holding a coral, a pacifier which consists of a teething stick, a whistle and bells.

2. *The Compleat Drawing-Book: Containing Many and Curious Specimens*. 3rd ed. London: Robert Sayer, 1762.

3. Celli, Rose. *The Picture Play Book*. Authorized American edition. [Illustrated by Nathalie Parain]. Poughkeepsie, New York: Artists and Writers Guild, [c1935]. (A Père Castor book).

4. Hey, Wilhelm. *Fünfzig Fabeln für Kinder. In Bildern, gezeichnet von Otto Speckter. Neue Ausgabe mit Holzschnitten nach neuen Zeichnungen*. Hamburg: Friedrich Perthes, [ca 1850].

5. Bohny, Nicholas. *The New-Picture Book, Being Pictorial Lessons on Form, Comparisons, and Numbers, for Children under Seven Years of Age*. Edinburgh: Edmonston and Douglas, 1858.

6. *The Story of Little Dick and His Playthings*. Glasgow: J. Lumsden & Son, 1817.



14. Oscar Pletsch, *The Three Little Friends*.

PLAYBOOKS FOR BABIES AND TODDLERS

When mid-nineteenth-century publishers tried to design books that could withstand the assaults of their youngest customers, they blurred the line between book and plaything. The first indestructible books consisted of paper pages mounted upon linen. By the turn of the century, the text and illustrations could be printed directly upon the cloth. Twentieth-century publishers and artists have come up with ingenious new variations upon the childproof codex: the board book, which is not only non-toxic but can be wiped clean, and the book of boards. Italian artist Bruno Munari has designed an entire library of “prebooks” printed on pages of different materials for children to touch.

7. *Little Pets Linen ABC*. New York: McLoughlin Brothers, [ca 1900]

8. *My Playmates ABC*. New York, Akron, Ohio, Chicago: Saalfeld, c1906.

9. Françoise (Françoise Seignobosc). *La plus vieille histoire du monde*. Paris: Jardin des Modes, [1931].

10. Spier, Peter. *Gobble, Growl, Grunt: A Book of Animal Sounds*. New York: Doubleday, c1988].

From the collection of Miss Claire Bidwell.

11. [Wooden wordless picture book]. Zürich: Kiener, [ca 1984].

12. Munari, Bruno. *I Prelibri*. [Milano: Danese, 1980].

DOLLS AND DISHES:
TOYS FOR GIRLS

Playing with dolls invites little girls to imitate early on the activities of their mothers. As they play house, the girls shown here act out the traditional duties of wife and mother: grocery shopping, preparing meals and caring for children. (Note that the set of paper dolls in national costumes includes a mother going shopping with a small child in tow.) Occasionally a seemingly innocent activity like a doll's tea party is depicted as implanting the seeds of a traditional female vice like gossiping.

13. Eisgruber, Elsa. *Sause Kreisel sause. Kinderspielen in Bildern*. Berlin: Herbert Stuffer, 1926.

14. Pletsch, Oscar. *The Three Little Friends*. London: Frederick Warne & Co.; New York: Scribner and Co., [not before 1865].

15. *Les jeux de la poupée, ou les étrennes des demoiselles*. Paris: A. Noël, 1806.

This is a piracy of the English picture book *The Birth-Day Gift, or The Joy of a New Doll* (London: P. W. Tomkins, 1796) whose illustrations were by the Princess Elizabeth.

16. Robin, J. *Six belles poupées à découper en relief*. Paris: Librairie Grund, [second quarter of the twentieth century].

17. *Le passe-temps de l'enfance, ou le premier livre élémentaire...traduction de l'anglais, dialoguée par T. P. Bertin*. vol. 1. Paris: Billois, 1810.

18. [Johnson, Richard]. *Tea-Table Dialogues*. London: Darton and Harvey, 1796.

HOOP, KITE AND BATTLEDORE:
TOYS FOR BOYS

Illustrations of traditional toys for boys frequently suggest that brothers had more fun than their sisters. Certainly playing with hoops, kites, marbles, battledores, tops and toy swords develop the physical dexterity and coordination necessary for traditional male attainments. But most of these toys shown here do not seem to inculcate adult responsibilities as relentlessly do dolls. In fact, certain boys' toys like the popgun serve no purpose other than to gratify the mischievous urge to make noise. One boy here has discovered a diversion more engrossing than whipping his top.

19. Salzmann, Christian Gotthilf. *Gymnastics for youth: or A Practical Guide to Healthful and Amusing Exercises for the use of Schools*. London: J. Johnson, 1800.

The plates were probably engraved by William Blake.

20. Stella, Jacques. *Les jeux et plaisirs de l'enfance d'après Jacques Stella; terminés par Chaponnier*. Paris: Chaise, [ca 1800].

Compare these plates with the originals displayed in the case on babies' toys.

21. *Prentjes almanach, voor kinderen; voor het jaar 1799*. Amsterdam: W. Houtgraaf, [1798].

22. Berquin, Arnaud. *The Looking Glass for the Mind; or, Intellectual Mirror...with Seventy-Four Cuts, Designed and Engraved on Wood by Bewick*. London: E. Newbery, 1792.

23. *Der kleine Oberst und sein Jägerchor, ein Bilder=Buch für fleissige Knaben*. Mainz: Joseph Scholz, [first quarter of the nineteenth century].

[52]

P O P - G U N .



THIS play, you'll find, as pleasing is
As trap-ball or a top ;
For when the pellet goes out—whiz !
The Gun will give a Pop.

Yet, while this pastime you pursue,
And Pop-Gun time employs,
Still keep the maxim in your view,
That fools make greatest noise.

The

24. Comical, Christopher. *A Lecture upon Games and Toys*. Part II. London: Francis Power, 1789.

25. *The Juvenile Plutarch; Containing Accounts of the Lives of Celebrated Children*. 4th ed., vol. I. London: William Darton, 1820.

JUVENILE CONVEYANCES

The rocking that soothes a baby is surely the first manifestation of what will develop into the irresistible desire to ride anything from a stick to a good-natured sibling. Most of the vehicles shown here are powered by that inexhaustible source of energy, the child himself. The others depend on more conventional sources: an obliging dog, steam and magic.

26. *Classical Enigmas, Adapted to Every Month in the Year*. By a Lady. London: W. Darton, 1811.

27. *Lectures at My School, or Play Ground Conversations*. By a Friend to Youth. London: W. Darton, 1810.

28. *Les divertissemens de l'enfance*. Paris: Leعرf et Pierre Blanchard [first quarter of the nineteenth century].

29. [Salzmann, Christian Gotthilf.] *La gymnastique de la jeunesse*. [Translated and adapted by A. Amar Durivier and L. F. Jauffret]. Paris: A. G. Debray, An XI (1803).

30. Gibass, Carl. *Das Hausthiere*. Stuttgart, Rudolph Chelius, 1855.

31. Ningam, E. *Le marchand de joujoux*. Paris: Magnin et fils, [last half of the nineteenth century].

32. Storm, Theodore. *Der kleine Hawelmann. Bildnis von Else Wenz-Victor*. Oldenberg, Gerhard Stalling, 1926.

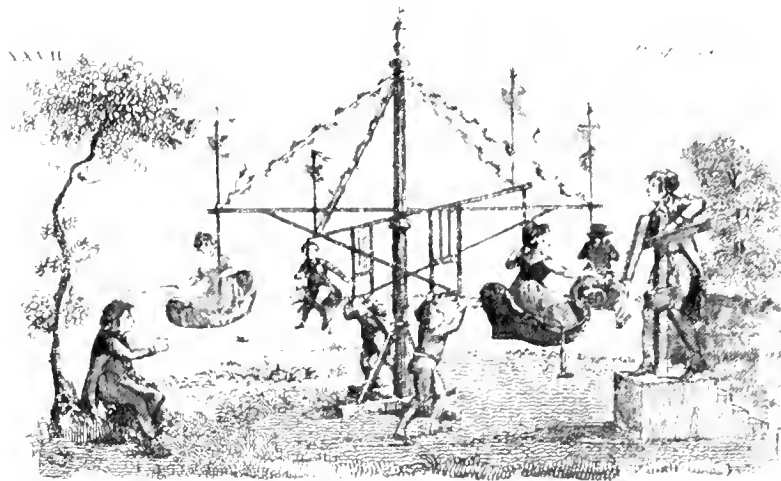
STOCKING THE TOY BOX

Before mammoth emporiums like 'Toys R' Us offered the convenience of one-stop shopping for a child's amusement needs, there were still plenty of places to go for toys. If a child could not wait for St. Nicholas's annual visit, there were toyshops and stalls in town. Turners and carpenters produced toys as a sideline. Toys could also be had from less reputable sources: street criers and toymen at fairs. Leatherhead, the shady toyman in Ben Jonson's comedy *Bartholomew Fair*, calls to passersby, "What do you lack? What is't you buy? What do you lack? Rattles, drums, halberts, horses, babies o' the best? Fiddles o' th' finest?" The eighteenth-century toyman's booth shown here still offers much the same wares.

33. St. Nicholas. Wenzel, Oswald. "Nikolofeier" (Poster for the first Internationale Jagd-Austellung, Vienna, May-October 1910) *Die Fläche*, II. Wien: Anton Schroll, [ca 1910].

34. A stall by a canal. Van Dam, Meynert. *Comptoir Almanach, op't Jaar onses Heeren Jesu Christi, 1790*. [Cuts by H. Numan]. Amsterdam: Widow of C. Stichter, [1789].

35. A turner. *Little Jack of All Trades*. London: Harvey and Darton, 1829.



29. Salzmann, Christian Gotthilf. *La gymnastique de la jeunesse*.



34. Van Dam, Meynert. *Comptoir Almanach*,
op't Jaar onses Heeren Jesu Christi, 1790.

36. A carpenter. Pletsch, Oscar. *The Oscar Pletsch Picture Book*. London and New York: George Routledge and Sons, 1880.

37. A street crier. *The Cries of London, or, Pretty Moving Market*. London: J. Innes, [ca 1830].

38. A booth in Bartholomew Fair. Ben Johnson the younger. *A Descriptive Poem, of Bartholomew-Fair*. London: H. Turpin, [ca 1780].

NEEDLES, KNIVES, SCISSORS AND PASTE: MAKING TOYS

The great seventeen-century educational theorist John Locke realized that "Children generally hate to be idle. All the care then is, that their busie Humour should be constantly imploy'd in something of use of them." Had he been a father himself, Locke might have conceded that devising things for children to do places considerable demands upon the supervising adult. All the books here offer ideas, patterns and instructions for making toys out of cloth, paper and objects found in the yard. None of them, however, offers practical advice on how to keep up the inevitable byproducts of coloring, cutting and pasting to a minimum.

39. Dean's Rag Knockabout Toy Sheet. *The Precocious Policeman, the Precocious Dog Toby, the Precocious Mr. Punch, the Precocious Mrs. Judy*. London: Dean's Rag Book Co., [ca 1916].

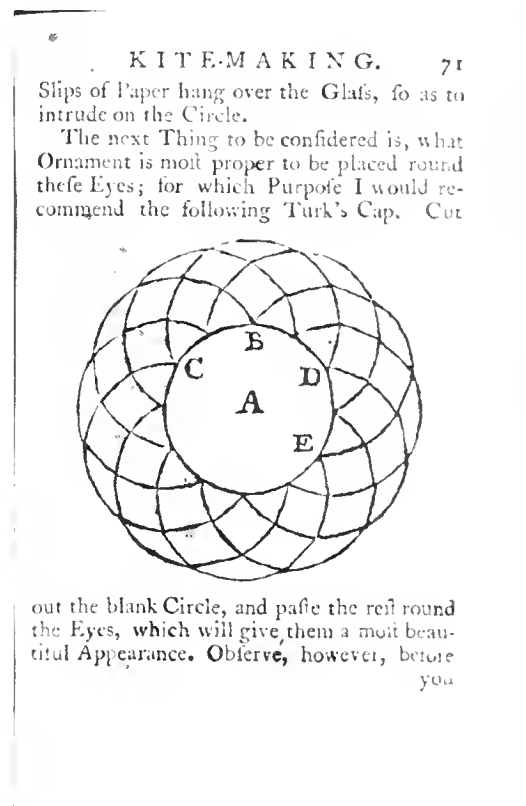
40. Sauer, G. Selma. *The Patchy Zoo*. New York and London: Frederick Warne and Co., [c1931].

41. Foster, Bess Eleanor. *New Creative Art Book*. Kansas City, Missouri: T. G. Nichols & Co., [c1931].

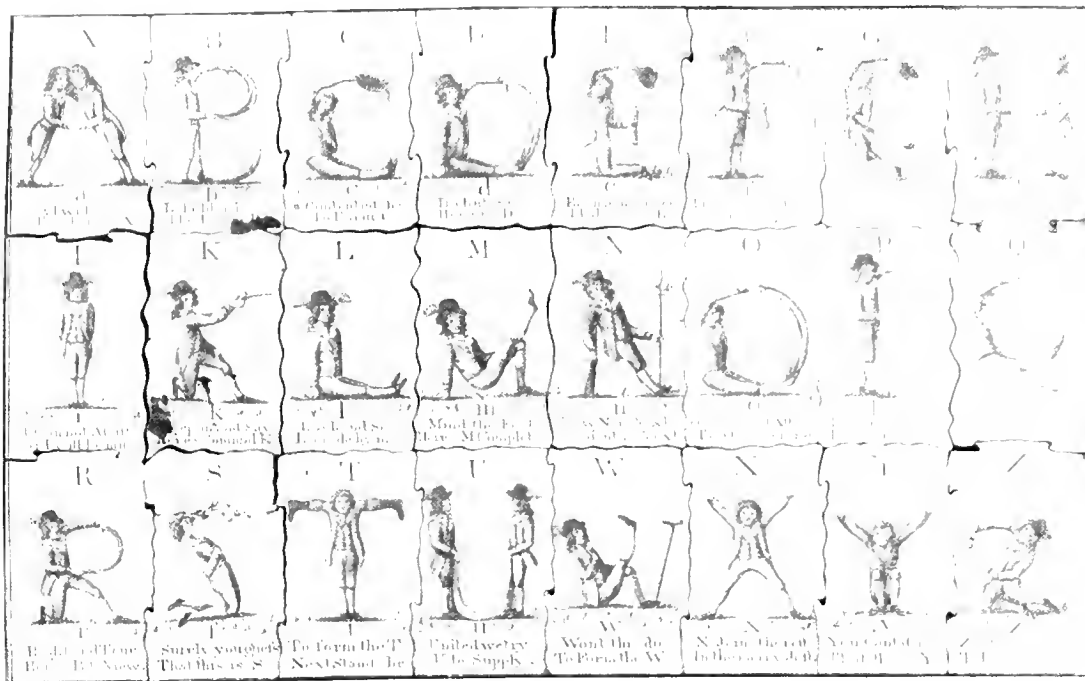
42. Ruda. *Je fais mes jouets avec des plantes*. [Paris]: Flammarion, 1933. (Albums du Père Castor)

43. Krch, Ferdinand. *Jeux de pliage*. [Paris] Flammarion, 1933. (Albums du Père Castor).

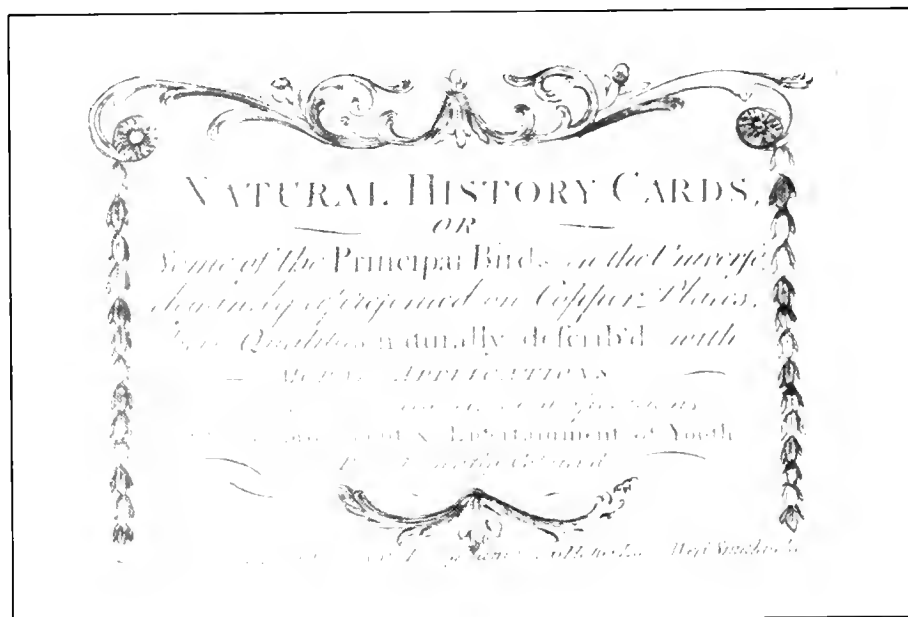
44. [Johnson, Richard]. *The Drawing School for Little Masters and Misses...To Which Are Added, The Whole Art of Kite Making*. London: T. Carnan, 1777.



44. [Johnson, Richard]. *The Drawing School for Little Masters and Misses*.



50. Posture Master's Alphabet Jigsaw Puzzle.



52. *Natural History Cards.*

TOYS TO ASSEMBLE

All the toys shown here have to be put together from the constituent parts provided by their publishers. City cousins to houses built of playing cards, three of the toys here allow the child to construct variety of buildings from a Chinese pagoda to a shtetl. Two others are puzzles proper rather than architectural models. This particularly charming example of the ancient Chinese puzzle the tanagram consists of seven ivory pieces, which can be put together in dozens of geometric forms or silhouettes. However, this jigsaw puzzle can only be put together correctly one way — unlike those designed by the fiendishly clever Stave firm.

45. *Card Houses, Alphabetical and Zoological*. Bavaria: J. W. S. & S., [ca 1895].

46. *Les chateaux de cartes*. Paris: Gardet, Md. papetier, [ca 1815].

47. *Kyōiku gangu kaoku kumitate* [Educational toy house assembly]. Tokyo, [between 1889-1943].

48. Grupper, David and David G. Klein. *The Paper Shtetl: A Complete Model of an East European Jewish Town*. [New York: Schocken, c1984].

49. *Énigmes chinoises*. Paris: Grossin, 1817.

50. [Posture Master's Alphabet Jigsaw Puzzle. England: maker unknown, ca 1800].

RATIONAL AMUSEMENTS

To us, eighteenth and early nineteenth-century table games resemble healthy desserts: chock full of nutrition but short on

sugar. But to contemporaries, they represented a great advance in the the art of "teaching in sport," or using pleasurable means to impress ideas upon the minds of children. If playing cards could be redesigned as learning aids, then the child's desire to play could be simultaneously satisfied and channelled constructively. However, Sir Walter Scott thought such toys trivialized the subjects they were supposed to teach: "The history of England is now reduced to a game at cards, the problems of mathematics to puzzles and riddles, and the doctrines of arithmetic may, we are assured to be sufficiently acquired, by spending a few hours a week at a new and complicated edition of the Royal Game of the Goose...It may, in the meantime, be subject of serious consideration, whether those who are accustomed only to acquire instruction through the medium of amusement, may not be brought to reject that which approaches under the aspect of study; whether those who learn history by the cards, may not be led to prefer the means to the end."

51. Martin, Benjamin. *The Young Gentleman and Lady's Philosophy*. 2nd ed., corrected. vol. 1. London: W. Owen, 1772.

52. *Natural History Cards, or Some of the Principal Birds in the Universe... Their Qualities naturally Describ'd with Moral Applications*. [London]: W. Tringham, June 19, 1780.

53. Pence table. London: R. Miller, [ca 1825].

Before decimal coinage, games teaching children how many pence in a shilling, pound and guinea were quite popular.



60. A Grammatical Game in Rhyme.

54. *Dr. Syntax's Parts of Speech Box*. London: E. Wallis, [ca 1820].

55. Rongeat, A. *An Amusing & Instructive Geography*. London: Ackermann & Co., I. & J. McRae, [ca 1832].

56. A., F. *A Scripture Alphabet. Abridged Principally from Harris's Natural History of the Bible*. London: G. J. Cox, [ca 1830].

These cards were probably designed so that children could play on Sundays without breaking the Sabbath.

BOARD GAMES

Race games have always been regarded as suitable for children because winning depends more upon chance than strategy. Former champions of Candy Land will remember that a race game consists of a spiral rack and whoever reaches the center first wins. Players advance their pieces according to the numbers rolled on the dice. When players have the bad luck to land on particular squares, they may have to lose a turn, pay a penalty or move back a certain number of squares. All these children's race games are descendants of the venerable Game of the Goose shown on the far left, which was invented in Florence at the end of the sixteenth-century.

57. *Diletevole gioco del ocha*. [?Italy: ca 1700].

58. *Le jeu de la constitution*. [?Paris: last quarter of the eighteenth-century].

59. *The New Game of Human Life*. London: J. Wallis and E. Newbery, July 14, 1790.

60. *A Grammatical Game in Rhyme, by a Lady*. London: Printed for the Author

and Published by Darton and Harvey and sold also by Tabart, Conder, Gurney [and three others], 1802.

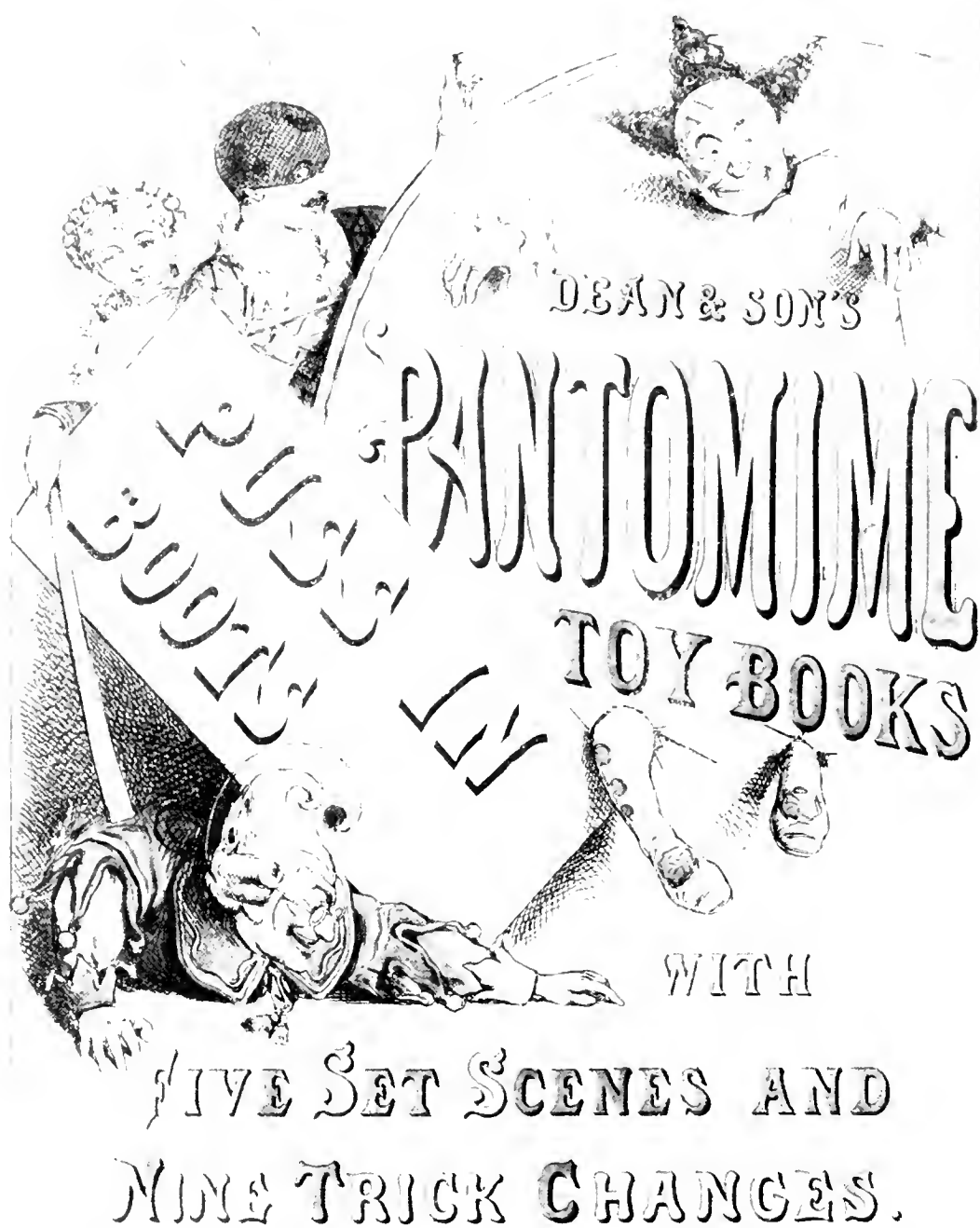
MOVEABLES

Moveable books have always allowed artists, graphic designers and paper engineers unparalleled opportunities to exploit the printing technology of the day. Like the childproof codices in the other case, it could be argued that a moveable is not a proper book, but a toy ingeniously grafted onto the codex. Furthermore, a moveable is not judged so much as a text, but as a toy, whose novel mechanisms are supposed to amuse and stimulate the child. Nevertheless, some of the cleverest examples use the surprises or transformations allowed by the flaps, dissolving mechanisms or three-dimensional stand-ups to advance the narrative.

61. Flap book. *Dean & Son's Pantomime Toy Books with Five Set Scenes and Nine Trick Changes. Puss in Boots*. London: Dean & Son, 160A Fleet Street, [ca 1880].

62. Slot book. *Le jeu des fables, ou fables de Lafontaine [sic] mises en action, avec figures coloriées et decoupées, dessinées et gravées par Lambert aîné*. Paris: Chez l'auteur, Nepveu, Lefuel, [ca 1815].

63. Harlequinade. *A New Book of Emblems of the Different Diversions from Infancy to Manhood*. London: E. Tringham, Henry Wass and I. Merry, July 23, 1770.



LONDON. DEAN & SON. 160 FLEET STREET.

64. Mechanical. Meggendorfer, Lothar. *Für brave Kinder. Ein Ziehbilderbuch...* 3. Auflage. München: Braun & Schneider, [ca 1886].

65. Dissolving mechanism. Braine, Sheila E. *Moving Animals*. [Illustrated by George H. Thompson.] London: Ernest Nister; New York: E. P. Dutton, ca 1900].

66. Revolving mechanism. Lowe, Constance M. *Hide and Seek Pictures*. London: Ernest Nister; New York: E. P. Dutton & Co., [ca 1913].

67. Pop-up. Pienkowski, Jan. *Dinner Time*. Los Angeles: Price Stern Sloan, 1984.

BOOKS ABOUT TOYS

Twentieth-century illustrated books most often feature toys as aesthetic objects or actors. Books intended for adults generally focus on the aesthetic qualities of toys. Geist and Mahlau's *Spielzeug* is both a taxonomy of toys and a tribute to the ingenuity and artistry of their makers, while Alexander Denshin's *Igrushka* is a catalogue of Russian folk toys. In modern

children's books, toys like the mysterious board game *Jumanji* are not so much diversions as vehicles to escape everyday reality. On the other hand, some well-known characters like Pooh or the velveteen rabbit are not only animate, but conscious beings, burdened down with thoroughly modern anxieties.

68. Denshin, Alexander. *Vyatskaya glinyannaya igrushka v risunkakh'*. Moscow: Izdaniya sobstbyennoet' avtora, 1917.

One of 300 copies.

69. Geist, Hans-Friedrich. *Spielzeug. Eine bunte Fibel. Bilder von Alfred Mahlau*. Leipzig: L. Staackmann, [1938].

70. Williams, Margery. *The Velveteen Rabbit, or How Toys Become Real. With Illustrations by William Nicholson*. New York: George H. Doran Company; London: Heinemann, 1922.

71. Van Allsburg, Chris. *Jumanji*. Boston: Houghton Mifflin, [c1981].

72. Milne, A. A. *When We Were Very Young with Decorations by Ernest H. Shepard*. London: Methuen & Co., [1924].

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INDEX

(Authors, illustrators, titles and images of toys)

- A., F., 56
- Alphabet, posture master's, 50
- Amar Durivier, A., 29
- Amusing & Instructive Geography*, 55
- Animals, stuffed, 66, 70, 72
- Arithmetic, games, 53
- Battledores, 6, 21, 25
- Berquin, Arnaud, 22
- Bertin, T. P., 17
- Bewick, John, 22
- Bible*, games, 56
- Birth-Day Gift*, 15
- Blake, William, 19
- Blocks, 5
- Board books, 10, 11
- Board games, 57-60, 71
- Bohny, Nicholas, 5
- Books (on materials other than paper),
7, 8, 9, 10, 11, 12
- Braine, Sheila E., 65
- Card games, 45, 52, 53, 55, 56
- Card Houses*, 45
- Carriages: dog, 30; miniature, 6, 34
- Castor, Père, 3, 42, 43
- Celli, Rose, 3
- Chaponnier, 20
- Les chateaux de cartes*, 46
- Classical Enigmas*, 26
- Comical, Christopher, 24
- The Compleat Drawing-Book*, 2
- Comptoir almanach*, 34
- Coral, 1
- The Cries of London*, 37
- Dean & Son's Pantomime Toy Book, 61
- Dean's Rag Knockabout Toy Sheet, 39
- Denshin, Alexander, 68
- A Descriptive Poem, of Bartholomew-Fair*, 38
- Diletevole gioco del ocha*, 57
- Dinner Time*, 67
- Les divertissemens de l'enfance*, 28
- Dr. Syntax's Parts of Speech Box*, 54
- Dolls: 6, 13, 14, 18, 31, 34, 38, 66; furniture for, 15, 17, 36; paper, 6
- The Drawing School*, 44
- Drums, 5, 6, 38
- Eisgruber, Elsa, 13
- Énigmes chinoises*, 49
- Die Fläche*, 33
- Flag, 37
- Flap book, 61
- Foster, Bess Eleanor, 41
- Françoise, 9
- Für brave Kinder*, 64
- Funfzig Fabeln*, 4
- Game of the Goose, 57
- Games: board, 57-60, 71; card, 45, 52-53, 55-56; parlor, 26
- Geist, Hans-Friedrich, 69
- Geography, games, 55
- Gibass, Carl, 30
- Gobble, Growl, Grunt*, 10
- Government, games, 58
- Grammar, games, 54, 60

- A Grammatical Game in Rhyme*, 60
 Grupper, David, 48
 Guns: pop, 24; squirt, 23
Gymnastics for youth, 19, 29
La gymnastique de la jeunesse, 29
 Harlequinade, 63
Das Haustihere, 30
 Hey, Wilhelm, 4
Hide and Seek Pictures, 66
 Hobbyhorse, 4
 Hoops, 19, 31
 Horns, 5, 23
 Horses: hobbyhorse, 4; rocking horses, 4, 23, 64; stick horse, 26; toy, 6, 34, 38
 Jauffret, L. E., 29
Je fais mes jouets avec des plantes, 42
Le jeu des fables, 62
Le jeu de la constitution, 58
Les jeux de la poupée, 15
Jeux de pliage, 43
Les jeux et plaisirs de l'enfance, 1, 20
 Jigsaw puzzle, 50
 Johnson, Ben, the younger, 38
 Johnson, Richard, 18, 44
Jumanji, 71
The Juvenile Plutarch, 25
 Kitchen, miniature, 13
 Kites, 19, 44
 Klein, David G., 48
Der kleine Häwelmann, 32
Der kleine Oberst, 23
 Krch, Ferdinand, 43
Kyōiku gangū kaoku kumitate, 47
 La Fontaine, Jean de, 62
 Lambert aîné, 62
A Lecture upon Games and Toys, 24
Lectures at My School, 27
Little Jack of All Trades, 35
Little Pets Linen ABC, 7
 Locomotives, miniature, 31
The Looking Glass for the Mind, 22
 Lowe, Constance M., 66
 Mahlau, Alfred, 69
 Marbles, 20
Le marchand de joujoux, 31
 Martin, Benjamin, 51
 Meggendorfer, Lothar, 64
 Merry-go-round, 29
 Milne, A. A., 72
 Models, architectural, 5, 46, 47, 48
 Morality, games, 52, 59
Moving Animals, 65
 Munari, Bruno, 12
My Playmates ABC, 8
Natural History Cards, 52
New Book of Emblems, 63
New Creative Art Book, 41
New Game of Human Life, 59
The New Picture-Book, 5
 Nicholson, William, 70
 "Nikolofeier," 33
 Ningam, E., 31
 Noah's ark, 41
 Noël, A., 15
 Numan, H., 34
 Paper dolls. See Dolls, paper
The Paper Shtetl, 48

- Paper toys. See Toys, paper
- Parain, Nathalie, 3
- Parts of Speech Box*, 54
- Le passe-temps de l'enfance*, 17
- The Patchy Zoo*, 40
- Pence Table*, 53
- Picture Play Book*, 3
- Pienkowski, Jan, 67
- Pinwheels, 2, 3, 37
- Playing cards. See Card games.
- The Oscar Pletsch Picture Book*, 36
- Pletsch, Oscar, 14, 36
- La plus vieille histoire du monde*, 9
- Popgun, 24
- Pop-up book, 67
- Posture Master's Alphabet Jigsaw Puzzle, 50
- The Precocious Policeman*, 39
- I Prelibri*, 12
- Prentjes almanach*, 21
- Pull toys. See Toys, pull
- Punch and Judy, 39
- Puppets, 39
- Puss in Boots*, 61
- Puzzles, 49, 50
- Rag books, 7, 8, 9, 37
- Rattles, 1, 15, 63
- Robin, J., 16
- Rocking horses, 4, 23, 64
- Rongeat, A., 55
- Ruda, 42
- Salzmann, Christian Gotthilf, 19, 29
- Sauer, G. Selma, 40
- Sause Kreisel sause*, 13
- Scales, 14
- A Scripture Alphabet*, 56
- Seignobose, Françoise, 9
- Shepard, Ernest H., 72
- Six belles poupées à découper en relief*, 16
- Slot book, 62
- Soft toys. See Toys, soft
- Soldiers, 5
- Speckter, Otto, 4
- Spielzeug*, 69
- Spier, Peter, 10
- Squirt gun, 23
- Stella, Claudine Bouzonnet, 1
- Stella, Jacques, 1, 20
- Stick horse, 26
- Stilts, 27
- Storm, Theodore, 32
- The Story of Little Dick and His Playthings*, 6
- Swords, 23, 37
- Syntax, Dr., 54
- Tanagram, 49
- Tea-Table Dialogues*, 18
- Tea sets, miniature, 18
- Teddy bears, 66, 72
- Theater, toy, 62
- Thompson, George H., 65
- The Three Little Friends*, 14
- Tops, 22, 25, 35
- Toys: catalogs of, 68, 69; paper, 16, 19, 41, 43-48, 52-60; pull, 3, 6, 25; scientific, 51; soft, 39, 40, 66, 70, 72; war, 23; wooden, 5, 11, 19, 22, 25-27, 35, 36, 42, 49, 64
- Van Allsburg, Chris, 71

Van Dam, Meynert, 34

The Velveteen Rabbit, 70

*Vyatskaya glinyannaya igrushka v
risunkakh*, 68

Walkers, 1

Wenz-Viëtor, Else, 32

Wenzel, Oswald, 33

When We Were Very Young, 72

Whips, 4, 25, 26

Williams, Margery, 70

Wooden toys. See Toys, wooden

[Wooden wordless picture book], 11



26. Classical Enigmas, Adapted to Every Month of the Year.

*This catalog was set in 11 pt. Times Roman
using Xerox Ventura Publisher.
It was printed offset by UCLA Publication Services.*

